TUITION on all Fretted Instruments is given at **54/55, Piccadilly, London, W.1**

PICKINGS

PICKINGS is posted free of charge to any address on request. Ask other players to write to us!

ISSUED FOR BANJO, MANDOLIN AND GUITAR ENTHUSIASTS

No. 28. OCTOBER, NOVEMBER. 1938.

THE MUSIC YOU PLAY

By EMILE GRIMSHAW.

I have been looking through our lists of Banjo, Mandolin and Guitar music and find that we have issued fifty numbers during the five and a half years we have been at 54, Piccadilly. Some of these are original compositions, while others are arrangements of popular tunes that we have believed fretted instrumentalists would be glad to play.

Unlike the guitarist or banjoist, the mandolinist is able to feature an unlimited number of popular songs by playing the voice part. He can also play violin parts of popular classics or even the melody notes of published pianoforte compositions and arrangements. Banjoists and guitarists, however, cannot do this because to obtain the best effect they must play chords with the notes arranged in a particular way to suit the left-hand fingering of the instrument. Players in consequence are restricted to the music that is published for them.

It is natural to assume that any player of a musical instrument will want to feature in addition to original compositions, some of the outstanding successes of yesterday. Whatever he plays, I do believe that the majority of our players prefer something that is melodious and definitely not the type of modern composition that necessitates a high standard of musical appreciation.

Compared with those of other publishers, our own music catalogue may seem relatively small, but it is at least up-to-date, distinctive and varied. Our medleys of popular tunes include "Vodka" (Russian Songs); "Sailors Don't Care," (Sea Songs); "Operatic Memories"; Scotch Broth; "Community Medley" (With the words of all the songs); "Sousa Scrap Book" (Sousa Marches), and "Medley of Leslie Stuart Songs."

Recently, by arrangement with other publishers, we have been able to issue the three

The Distinctive Features of a "REVELATION"

You can tell a "Revelation" at Sight

No other guitar is fitted with a Resonator Back to produce

TWICE THE VOLUME

with Half the Effort.

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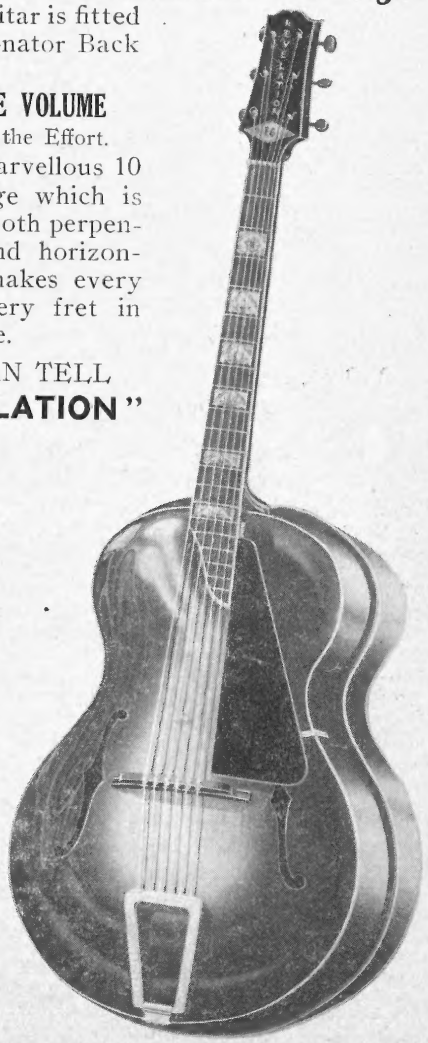

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EMILE GRIMSHAW & SON, 54/55 Piccadilly, London. W.1

outstanding numbers, "Showboat," "Everlasting Waltz," and "Martial Moments." Needless to say, these are an enormous success, and we have others in preparation.

It has not been easy to induce the owners of these three valuable copyrights to grant permission for them to be issued for banjo, mandolin and guitar. The big publishers have a habit of thinking in tens of thousands or more, and do not want to be bothered with comparatively small issues. Moreover, there are always expensive royalties to be paid to the composers. What may seem amusing to many readers is the fact that in one instance, the composer's permission had to be obtained before his work could be issued for so plebian an instrument as a banjo.

Players may like to know of some of the numbers for which we have been *refused* permission. These include "Maid of the Mountains," "Chu Chin Chow," and "Rhapsody in Blue." You see how ambitious we are! We did not persist in our efforts to publish the last mentioned world-famous success when we learned that the composer, George Gershwin, asked £10,000 for the right to include a portion of "Rhapsody in Blue" in one of the Marx Brothers' films.

* * * *

HOW TO OBTAIN B.B.C. AND VARIETY THEATRE ENGAGEMENTS

By a PUBLIC PERFORMER.

I am frequently asked by players how they can secure stage and broadcasting engagements. Not knowing the answer, my reply must inevitably be unsatisfactory. A little thought, however, will probably convince anyone that success in any profession undoubtedly calls for talent, originality, opportunity and persistence.

It is almost impossible to give advice on this subject to unknown correspondents without having some idea of the amount of experience they have already had of public playing and the amount of self-confidence that has in consequence been acquired.

Everybody knows that there is a vast difference between the playing of a musical instrument at home for one's own pleasure and playing it for the entertainment of a big, unknown, more or less critical audience. There is an equally vast difference between **listening** to experienced radio or stage performers and stepping into their shoes to do the thing ourselves.

If the artist is a top-liner, we see on the stage a smilingly happy player, thoroughly at home; playing the instrument we like best; cheered and encored and probably receiving a very substantial cheque for his services. If we are listening to a radio performance, we visualise millions of others doing the same thing. Think of the enormous publicity! How grand it must be to be famous!

Artists who are outstandingly successful, invariably present their "acts" in an original way. They are particularly worth seeing and hearing because in addition to being good, they are also different.

Before variety theatre engagements can be secured, it is necessary for the player to have an agent who (if he likes the "act") will endeavour on a basis of ten per cent. of the salary to book the artist at suitable theatres. Addresses of these agents are to be found in the advertisement columns of the Stage or Performer.

It is not customary to give private auditions for variety agents, because the latter always want to see the "act" as staged and as presented to the actual theatre audience. They want to see how an audience re-acts to the performance. It is almost impossible, however, to secure a theatre engagement without the assistance of an agent, particularly if the artist is unknown. When a novice obtains his first interview with an agent, he should be prepared to reply to the following questions:

"Where are you working?"

"Where have you appeared?"

The agent will probably close the interview by advising the stage aspirant to let him know when he is appearing at a theatre so that he can attend and see the show. And the artist will leave the agent's office wondering how he is to secure the essential engagement without the aid of the agent. It is like a dog chasing its own tail.

To obtain an engagement with the B.B.C., no agent is required. The player should write to the Director of Programmes at the nearest broadcasting station and apply for an audition. Should the application remain unanswered, the player will have to be persistent and, if possible include with subsequent applications one or more letters from known artists who are willing to testify to his ability.

HERE AND THERE

First Prize Winners at the Federation Contests, Blackpool, September 25th.

Beginner's Solo Contest: Frank Dawson, Bolton; Hawaiian Steel Guitar Solo Contest: Roy Bennison, Liverpool; Mandolin or Banjolin Solo Contest: Irene Taylor, Leeds; Banjo Solo Contest (Finger): Selwyn Cash, Wirral; Plectrum Guitar Solo Contest: Bert Hearn, Manchester; Juvenile Solo Contest: Douglas Millington, Bolton; Plectrum or Tenor Banjo Solo: Douglas Millington, Bolton; Duets Contest: M. and E. Berry, Southport; Quartet or Quintet Contest: Oldham Banjo Quintet; Band Contest: 15 or less players: Premier, Liverpool; Band Contest, over 15 players: Bolton.

Memorial Hall, London, October 29th.

The above hall is situated one minute's walk from Ludgate Circus. Hear the fretted-instrument contests and see the big display of Guitars, Banjos and Mandolins at the EMILE GRIMSHAW & SON Exhibition Stand.

Service.

A guitarist who could obtain no satisfaction in London with regard to the repair of a guitar neck that had warped badly, wrote to the makers abroad, and asked if he might send the instrument to them for repair. The makers replied that the trouble in passing the guitar through the customs, together with the high rates of insurance, would not be worth while, and they referred the player to their London agents.

A second application was made to the British representatives who replied that it would cost too much to fit a new fingerboard to such an expensive instrument. They did not however quote any price for the repair.

The player who told us of this closes his letter with the pathetic sentence: "I am therefore sorry to say that I am not interested in the instrument any more."

New Romford Club.

Mr. C. T. Jackson Bray of 4, Hillview Avenue, Hornchurch, a very efficient teacher of all fretted instruments, has formed a Banjo, Mandolin and Guitar Club in the Romford district. Mr. Bray will be pleased to hear from players who would like to join this club.

Talented Pupils.

Five pupils of Mr. Lew Carlson of Bristol, playing four banjolins and a banjo secured second place in a Hidden Talent Competition held at the Old Theatre, Bristol, recently. They competed against several dance orchestras and piano accordion combinations.

What We Have All Felt.

"Might be fine music if the notes were all different," says The Times of a work performed at the Three Choirs Festival recently.

GRIMSHAW BANJOS

are unequalled for

TONE

VOLUME and

APPEARANCE

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EIGHT SUPERB MODELS

from **5 Guineas** to **25 Guineas.**

Four or Five Strings.

Easy Weekly or Monthly Payments.

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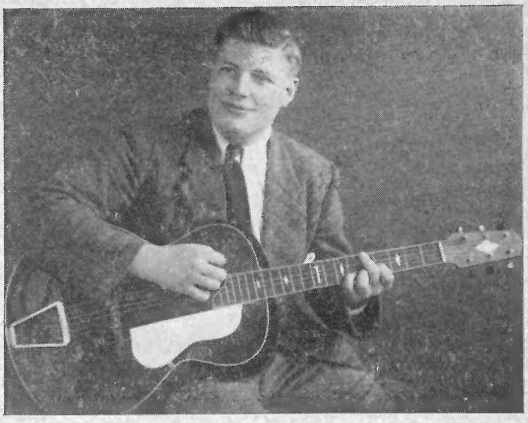
Daily Express Photo.

BANJO LEADS HYMNS

Banjo on his knee, Manchester University student Selwyn Cash, 21 years old, brings bright religion to Church of England people at Ledsham, near Chester, when they meet for service on the first Sunday in each month.

The parish church at Hooton is a long way from their homes, and the vicar, the Rev. F. H. Cooke, was offered the use of an untenanted cottage for occasional services. At the cottage church, Mr. Cash, wearing surplice and cassock, is preacher, choirmaster, and banjo soloist and accompanist. He plays several hymns at each service and his banjo is the only musical accompaniment.

Readers will be interested to know that Mr. Selwyn Cash has won the Challenge Cup in the Banjo Solo Contest at Blackpool three years in succession—1936, 1937 and 1938. He is a pupil of Mr. C. E. Evans, of Little Sutton, Wirral.



JOHN AIDAN ROGERS

has written to us as follows:

"Other guitarists have told me that there are only three recognised guitars in the world. I smile when they say this. I have played my "Revelation" in bands ranging from five to eleven players, and without using a mike, have got through so that every chord change was heard. Moreover, I have done single-note improvisation in a band of five without a mike and topped the lot. I can produce witnesses at any time for the curious.

Let other guitars and guitarists beat that.

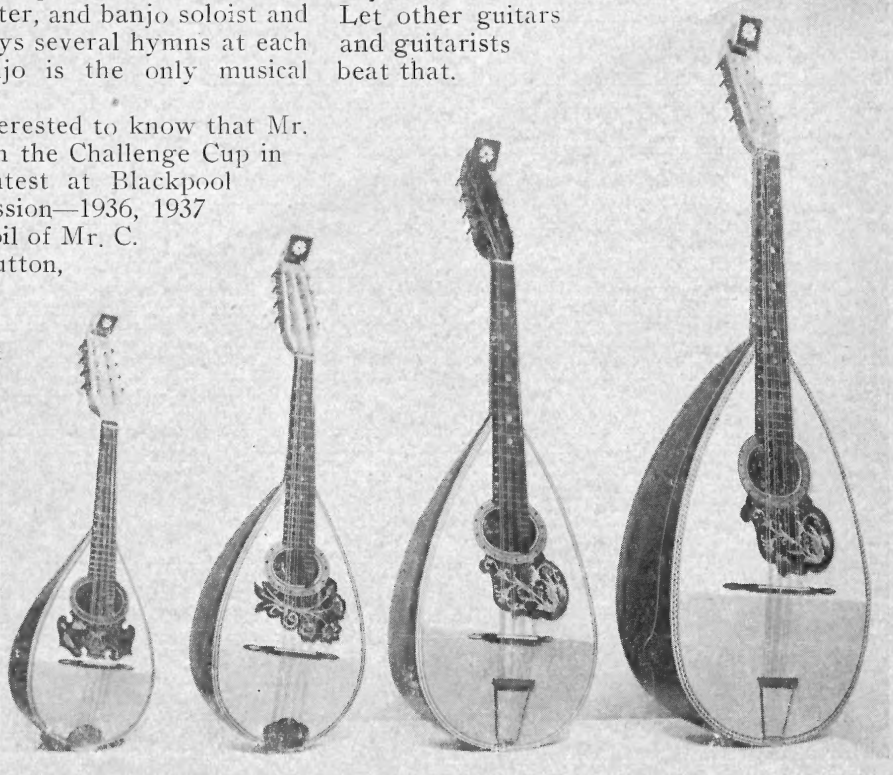
"AMATO"

MANDOLINS
MANDOLAS
AND
MANDO CELLOS

Exquisite Tone

Beautiful Appearance

Exceptional Value.



MANDOLIN 6 Guineas

TENOR MANDOLA 7 Guineas

OCTAVE MANDOLA 9 Guineas

MANDOCELLO 12 Guineas

Each of the above instruments is supplied complete with strong handsome case.

PICKINGS

FROM OTHER PAPERS

WHAT on earth is the use of having instruments on which a lot of money has been spent to get them as nearly perfectly in tune as possible, and upon which hours of practice have been put in to acquire the art of playing them in tune, when in nine cases out of ten, a musician will not take the trouble to tune up properly. Being in tune is one of the secrets of the successful band, and it is a mighty important one.—*The Melody Maker.*

MOST theoreticians are careful not to formulate *laws* of melody. They confine themselves to *recommendations* for the would-be melody maker. They advise him, for instance, to avoid too many repetitions of the same note, which makes for monotony. Then comes Sullivan, who begins "The Lost Chord" with the same note twelve times repeated, and the man in the street, deciding for himself that it is a great melody, makes it a best seller for a generation. Tell him that he has poor taste, and in these well-informed days he may point to Sibelius, whom many consider the greatest composer today, and who begins the Trio of the Scherzo in his Second Symphony with the same note repeated nine times.—*Radio Times.*

I SAW a banjo to-day, but it isn't an ordinary banjo and the man who owns it, Dr. L. D. A. Hussey, Clapham Road, Wandsworth, is not an ordinary man.

"I went on Sir Ernest's Antartic expedition in 1914-16," he said to-day. "We lost the ship, the Endurance, when it was crushed by the ice in October, 1915. The vessel had been crushed, just like you would crush a matchbox in your hand, when Sir Ernest raced aboard for the last time. He grabbed the banjo, which was not damaged. It was pretty well all we did manage to save.

"I took another banjo when I went in the Quest with Sir Ernest Shackleton to the South Pole in 1921.

"The night before Sir Ernest died he called me into his cabin at 11 o'clock, and asked me to play some of the old tunes. At three o'clock the next morning, January 4, he suffered a sudden heart attack and died.

"It hasn't any tone, but——" here the doctor patted the autographed head and drew his hands idly accross the strings—"it's a wonderful souvenir."—*Evening News.*

SOUSA SCRAP BOOK

Medley of Marches by John Philip Sousa

Arranged by Emile Grimshaw.

Test Piece for B, M & G Bands competing for the Federation Silver Cup at the Southern Rally on Saturday, October 29th, 1938.

Include it in your Band repertoire.

Play it as a

BANJO, MANDOLIN or GUITAR SOLO.

1st and 2nd Banjos, Mandolins or Guitars, 1/-.
Piano Accompaniment, 1/-.
Extra Parts, 6d. each.

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THE BEST INSTRUCTION BOOK EVER WRITTEN FOR THE FINGER-STYLE GUITAR

SHANDS

IMPROVED METHOD FOR THE GUITAR

Contains everything a finger-style player is expected to know. 64 Pages.

PRICE - **5/-**

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ARE YOU PLAYING

MARTIAL MOMENTS

"What I have been waiting for a long time."—E. H. Clarke, Wrexham.

"Congratulations! A wonderful medley."—T. C. D. Jones, Watford.

"Full of pep from start to finish."—W. G. Phillips, Ynyshir.

EVERLASTING WALTZ

"A splendid arrangement." — Wynifred Wood, Wednesfield.

SHOW BOAT

"The best medley ever issued." — H. Mellor, Manchester.

"A great achievement." — D. Lucas, Preston.

Arranged as

BANJO, MANDOLIN and GUITAR SOLOS and for B, M & G BANDS.

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AT THE BLACKPOOL RALLY

Player: Here's Tower, Let's go in.

Visitor: So this is the place you've been talking about! But first tell me what we may expect to see and hear in a circus on an English Sunday?

Player: Banjos, guitars, and mandolins played in a way that's right champion.

Visitor: And do the players on these instruments take them seriously?

Player: I'll say they do; you'll find no greater enthusiasm anywhere. They come here once a year from all o'er t' north o' England and to-morrow they'll be looking forward to t' next rally.

Visitor: I don't care for indoor music immediately after lunch. Shall we sit at the end of the pier for an hour or so?

Player: No fear. Come on in. Admission's only one-and-three and I'll pay for both.

Visitor: Very well; but we must be out in good time for the illuminations.

Player: (as both take their seats) There's something particularly fine about these annual rallies. What a gamble it must a' been when 't first was held about ten years ago! Fancy engaging a big, fine place like this and taking a chance on t' result.

Visitor: Do these instruments take long to learn?

Player: It's like this: I can't think of any others that give such good results in so short a time, but there's always summat more to learn. There's not a player here today who could honestly say that there's nothing more he could learn about his instrument.

Visitor: That surprises me. I always thought the banjo and guitar were merely accompanying instruments, strumming chords in dance bands or to songs. But I see that I am wrong. That's a remarkably fine tune the girl is playing. I'd give a lot to be able to play like that.

Player: Glad to see you're pleased. All you need is interest and enthusiasm and of course an instrument. You remind me o' my younger days.

Visitor: Younger days! I feel ten years younger already.

Player: Wait until you hear t' bands. They'll all be playing "Showboat." I play with one o' them so must leave you for a time. Stay where you are. I'll be back.

Player: (later in the evening) Here I am! Now tell me your impressions. Which items did you particularly like?

Visitor: Let me refer to my programme. Here we are. I liked best a piece entitled "Samun" which was played by the Oldham Banjo Quintet. It sounded like an orchestra—a really well-trained orchestra keeping together as one man; well balanced and with a nice sense of the value of increasing and decreasing volume of tone. I liked also the playing of the banjoist who gave us "The Lost Chord" and made his instrument sound like an organ, and I thought the juveniles were particularly good.

Player: That's right. They're always popular.

Visitor: The boy who played "Rhapsody in Blue" was a little marvel, and another youngster with a guitar played a solo in exquisite taste that I fancied very much. What *was* the name of the piece? I remember—"My Fancy." Strange isn't it.

Player: That's right. It's all very interesting. I remember you saying that you were returning to London tomorrow. The Southern Section of the Federation are holding their Annual Rally at t' Memorial Hall, Farringdon Street, London, on Saturday, October 29th. Don't on any account miss it! There'll be a fine Exhibition of fretted instruments also and you'll be able to buy your new instrument there. Let's go out now and see t'luminations.

You Save Time and Money

by sending ALL your orders for Banjo, Guitar and Mandolin Music to

EMILE GRIMSHAW & SON,

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OUR ENTIRE BUSINESS IS DEVOTED EXCLUSIVELY TO FRETTED INSTRUMENTS and fretted instrument Music.

SIX MELODIUS STUDIES

for the PLECTRUM GUITAR

Tuneful, Interesting, Instructive, Modern and Progressive.

By EMILE GRIMSHAW.

6 Complete for **2/-**

AN INEXPENSIVE

E.G. HARTFORD **GUITAR**

Incomparable for Value, Tone and Volume.

" HARTFORD " 5 **5 Guineas** complete in case

Fitted with "Revelation" Adjustable Bridge.

Hire Purchase: 12 monthly payments of 9/8.

EMILE GRIMSHAW & SON, 54/55, Piccadilly, London, W.1.

SPECIAL BARGAINS

Every instrument listed on this page is guaranteed to be in good condition and perfect playing order. Any instrument will be sent on approval to any address in this country, and if over 3 guineas in value may be bought by easy monthly payments.

	£	s.	d.
MORENO GUITAR, in case. All modern improvements	2	12	6
SMALL PLECTRUM GUITAR, white fingerplate, in case ...	1	11	6
REVELATION DE LUXE GUITAR, As new, complete in best quality case. Late owner bought Revelation G.5	16	16	0
ARISTONE, 15 gn. model GUITAR, in case, new condition	8	8	0
GIBSON GUITAR, £4/19/6, Kalamazoo, in case	3	0	0
PARAMOUNT GUITAR, Model B, 15-guinea model, as new, in case	10	10	0
HARTFORD GUITAR, late model, in case	6	0	0
E.G. "REVELATION" GUITAR, 16 gn. model, with case	8	8	0
LACOTE & PRATTEN finger style Guitars ... ... each	8	8	0
GUITAR by Jetel	1	10	0
WINDSOR GUITAR, 'cello model, white binding around fingerboard, body and fingerplate. In new condition with case	5	5	0
HARMONY GUITAR. Pearlette fingerboard, canvas case ...	2	2	0
PLECTRUM GUITAR, curved top, adjustable bridge, round sound-hole, in case	2	10	0
GENUINE MARTIN GUITAR. Excellent for Finger or Hawaiian playing	7	7	0
OLYMPIA GUITAR in case. As new	4	4	0

	£	s.	d.
HARTFORD 5 GUITAR, in case. Excellent condition	4	4	0
CELLO STYLE GUITAR, black body and neck bound ivorine ...	3	3	0
ESSEX ARTIST GUITAR, in case. Cost £7/16/0	4	4	0
NATIONAL TROJAN GUITAR, as new, in case. Cost £9/2/6 ...	6	6	0
GENUINE DE MEGLIO MANDOLIN, signed label. With case. Bargain	4	4	0
DE MEGLIO STYLE MANDOLIN, in case	1	5	0
ZITHER-BANJOLIN, by John Grey	2	2	0
WHIRLE BANJO, 5 strings geared pegs, 20 brackets, flange resonator	4	4	0
DULCETTA ZITHER-BANJO in case	1	10	0
BANJO, 5 strings, 11 inch vellum, metal rim, in case	3	3	0
C.E. BASS-BANJO, 14½ inch vellum, perfect condition, with case ...	6	6	0
C.E. POPULAR BANJO, 4 string model, fitted with resonator, complete in case, cost £8 ...	4	4	0
HARTFORD 16 gn. TENOR-BANJO and case, new condition ...	7	7	0
WINDSOR TENOR-BANJO, in case	3	3	0
VEGA TENOR–BANJO, in case. A bargain	6	6	0
E.G. GRAND BANJO in brown crocodile leatherette case. Five-string model, in perfect condition	16	16	0

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BANJO STRINGS

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	Stouter gauge for plectrum playing	... ...	4d.	3/6
MELLOTONE	A perfectly True Silk String — 1st of 5th	... ...	4d.	4/-
	2nd	... ...	5d.	5/-
	3rd	... ...	7d.	7/-
RUBYGUT	A specially tested string of RED gut treated with a moisture-repelling preparation that increases its durability. — 1st or 5th	... ...	6d.	6/-
	2nd	... ...	8d.	8/-
	3rd	... ...	9d.	9/-
SILKAMIN	A perfectly true 3rd string made from pure silk strengthened with a fine centre wire and wrapped with fine aluminium wire.			
COPPER	Soft to the touch and non-metallic in tone	... ...	9d.	9/-
BURNISHED	4th Banjo String. Pure Silk centre covered with fine burnished wire	... ...	9d.	9/-
MONASILK	4th Banjo String. Pure silk, reinforced with a fine steel wire, covered with a special hard wire alloy, and burnished	...	9d.	9/-

TENOR BANJO STRINGS

SILVATONE	Best quality Steel, 1st or 2nd	... ...	4d.	3/6
	3rd wire and silk compound, covered with a special hard wire alloy.	... ...	6d.	6/-
	4th " "	... ...	7d.	7/-

MANDOLIN or BANJOLIN STRINGS

SILVATONE	Best quality Steel, 1st or 2nd	... ...	4d.	3/6
	" " 3rd	... ...	6d.	6/-
	" " 4th	... ...	7d.	7/-

PLECTRUM GUITAR STRINGS

SILVATONE	Best quality Steel, 1st or 2nd	... ...	4d.	3/6
	Best quality Steel covered with a special hard wire alloy — 2nd	... ...	6d.	6/-
	3rd	... ...	7d.	7/-
	4th	... ...	8d.	8/-
	5th	... ...	9d.	9/-
	6th	... ...	10d.	10/-

SPANISH GUITAR STRINGS

for finger-style playing.

RUBYGUT	A specially tested string of Red Gut treated with a moisture-repelling preparation that increases its durability — 1st	... ...	9d.	9/-
	2nd	... ...	10d.	10/-
	3rd	... ...	1/-	12/-
SILVATONE	Pure Silk covered with fine wire — 4th	... ...	8d.	8/-
	5th	... ...	9d.	9/-
	6th	... ...	10d.	10/-

HAWAIIAN GUITAR STRINGS

SILVATONE	Best quality Steel ... 1st or 2nd	... ...	4d.	3/6
	" " " ... 3rd	... ...	6d.	5/-
	Hand Burnished to prevent whistling effects when sliding — covered 3rd	... ...	8d.	8/-
	" 4th	... ...	9d.	9/-
	" 5th	... ...	10d.	10/-
	" 6th	....	1/-	12/-

BASS BANJO STRINGS 1st 10d.; 2nd 1/6; 3rd 1/8; 4th 2/-

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